

Abstract

The thesis deals with the formation of the canon of Czech modern art during the 20th century based on the analysis of art groups Osma, Skupina výtvarných umělců and Tvrdošíjní and their time. Every artist becomes an object of interest of art historian right after he creates an artwork. The art historians are trying to classify him and put him into the story of art history. The concrete interpretation of the artist and his artwork depends on different circumstances and always reflects the period, when it has been created. It is affected by social and political situation, preferred art historian approach, possibility of artworks reproduction, used terminology and stereotypes.

Osma, Skupina výtvarných umělců and Tvrdošíjní has been chosen because their activity is connected with the origins of Czech modern art and the activity of their members is often reflected in the art historian literature. The change of social-political situation during the 20th century allows naming also other topics that have influence on the form of the Czech modern art. The thesis analyses important exhibitions held between the years 1935-1998 and the survey literature written in the same time. Based on the analysis it introduces the concrete changes in the canon of Czech modern art.

Keywords

Canon of modern art, Cubism, Expressionism, Osma, Skupina výtvarných umělců, Tvrdošíjní, German-Czech art, Slovak art, Women's art